

## NEW PUBLICATIONS

CART. A. Weekly Illustrated Journal, sixth year. Vol. III. Price and New-York; J. W. Bouton.

The present volume of *L'Art* returns to the old excellence which we regretted a little in the last installment. But Apollo does not always bend his bow, and this journal, like every other that speaks for a class, must reflect the progress, the stand-still, and the retrogression of its world. More daring, more to talk and write about; and this time there seems to have been activity enough in the studios and exhibitions, and the writers and engravers, therefore, have something interesting for us to consider. For instance, we always find something interesting to read in *L'Art*; its tone is more generous and cosmopolitan than is common in French journals, and we enjoy its appreciations of the art of other countries, though it is true it knows best the art of France, as every critic knows best the art of his own land.

The number begins with a good notice of the late Edward Blanchard, the friend and companion of Renouard. We wish the editor could have given us some illustrations of his art. The Salon of last May is reviewed, with many capital cuts and some full page sketches and engravings; among them some masterly drawings by M. Utrillo Batin from his *Sainte Sophie*, "Ex Fida." The children of a Breton fisherman are running in procession to the village church a miniature ship as a thank-offering for the safe return of their father. M. Batin has made charcoal drawings of several of the figures, two of them full-page, and they have been admirably reproduced. M. Norbert Goeneutte contributes also figures from his picture of the street-life of the poor of Paris—"The Morning song"—a poor folk of all ages and occupations gathered round the door of a cheap restaurant in the cold dark morning and greedily eating their soup. In the open air. Another side of the same life is shown in M. Renouard's "The Milk-Woman—an old woman selling milk to all comers. A woman of the better sort of the doubtful ones drinks beer, but with the manners of a person accustomed to civilized ways, her bowl of milk; at her side, a little savage of the street with frosty hair waits to have her filled. There is a good etching by M. Renouard from one of his own drawings, "The Carpenter," in which we find the same skill in dealing with individual types. Other articles of interest deal with the art exhibitions in other places besides Paris—Dusseldorf, at Mânes, at Turin, Marseilles, in London—the Royal Academy and the Grosvenor Gallery—and in Italy, the fourth National Art Exhibition of the Fine Arts; and all the more important of these exhibitions are well illustrated. The English pictures, it must be confessed, are the least interesting of all. Nothing appears from America in this number, but no doubt due notice will be taken of our coming exhibitions.

**THE MAGAZINE OF ART.** Cassell, Petter & Galpin: London and New-York.

**The Magazine of Art** comes to us for November in a new cover and with contents which, instructive and well-written, are specially adapted to the popular audience for whom the publication caters. We find the cover very handsome, a good piece of design and worth studying as such. It is divided into two parts, and the general effect is of an easel picture, but this is obtained without real repetition: no two squares need ever be found to be alike. The lettering is bold and handsome, and is made an essential part of the design, not separable from it. The color is a rich, warm, sepia-like.

The opening article, on Lumley Castle, by Mr. Arthur Griffiths, is an interesting account of an old Scotch baronial residence, written in just the right fashion mingled of common sense and a love for the picturesque and old times; we find the author's anecdotes, too, among those that record the story our Gillies, Stuart, used to tell of old, how he painted for an Irish lord a whole series of pictures, clever imitations of the style of the famous artist of each generation. Sir John Lumley, a man of note in Elizabeth's time, had the pardonable pride of showing his ancestors. He got together, or had painted expressly, the curious old family portraits still preserved as heirlooms at the castle, apocryphal works of art, most of which, however, have but little interest except to the antiquarian. It was also who placed in the parish church of Chester-le-Street the stone monumental figures of fourteen generations of Lumleys, which, according to Camden, "were picked out of disused monasteries or made anew." On one occasion he entertained King James I. on that monarch's leisurely progress southward, when the sunny Scotch monarch dined at five-quarters upon his hospitable sofa as long as he could." During this visit the King made one of his famous mots. One of the Lumleys, a canon at the family, out a high dignitary of the church, had been expatriating at great length to James upon the great antiquity of the Lumley race. "O, mon, gang me furth," cried the King, interrupting him, "let me digest the knowledge I ha' gaied, for I did on ken that Adam's name was Lumley." There is a sensible short article by Mr. L. G. Lesses, "On the Artistic Use of Red Brick in Architectural Design," which, if we had space, we should like to quote entire. An unsigned article on "Japanese Humor" is better than the illustrations, which ought to have been more numerous, and might easily have been reproduced by process—this being one of the few uses to which this invention might be put. Not do we think much of the selection of the designs chosen for engraving. The first one, "Arrival of a Present of Fish," three men struggling with three enormous eels escaped from the basket, and the fourth, "A Noble Maiden surveying a Landscape while restraining a rearing Horse," are certainly very amusing, but the others are not of much value, especially when we consider the wealth of the same from which they are extracted. The books from which these designs are taken are now easily obtainable, and they furnish a lasting fund of amusement besides bringing us acquainted with the skill in drawing of the Japanese artist. Henrietta Cole begins a series of articles on the Ecclesiastical Art Work at Huddersfield after a design sent from Bayeux. It would seem to follow that the traditions of that period of art were preserved by the workmen for more than half a century, a fact of course by no means without a parallel. The writer of the article expresses a doubt as to the meaning of the upper left-hand panel. We believe it to be the common subject, the "Non me tangere," Christ appearing to Mary Magdalene. This subject belongs in this place in the conventional series, and there is nothing here to make the suspicion untenable. Christ holds a cross-headed staff and points to the tomb, the door of which is open. Mary throws herself at the Lord's feet, as in the representation of the subject in Notre Dame at Paris. The tomb properly belongs here, and is indeed prescribed by the rules laid down for the representation. The fact that the scene takes place out of doors is indicated by the trees with birds upon them. More important is the fact that in these representations, so common at this time, of the Bible story, the treatment is always objective and historical, and such a subject as the one supposed by the Kensington authorities to be represented in this panel—Christ with the crozier opening the door of a small temple to indicate Heaven and welcoming a kneeling figure robed in grave-clothes—the whole typifying the release of the spirits of the just who had died previous to the act by which the redemption of the race was assured—is, to our thinking, wholly out of keeping with the universal practice of the times.

The illustrations of the present number are in the neat style of wood engraving so long cultivated by the old *Art Journal*—faultless, lively, regular, splendidly well—though perhaps the affirmative words of this statement are too strong. The best of the engravings is that which reproduces M. E. Dalton's "Neapolitan Water-Carrier," an engraving which looks more bizarre than it is from its tame surroundings. The cuts from the pictures of Messrs. Pitt and Pettie do not give us a high idea of the talent of either of these gentlemen. Will the English, we wonder, ever get tired of this stereotyped style of treating historical subjects? But, at least, they might have some respect to historic truth. Catherine is here represented as a young woman of about nineteen years of age, whereas she was forty-three at the time the trial took place.

**REVUE DESARTS DECORATIFS.** Paris and New-York; J. W. Bouton.

Another of the well-nigh innumerable company of "Art" Reviews which burden our table, and our minds, in these days, and which puzzle us extremely to guess their reason for being. There certainly seems no reason why the articles in the three numbers thus far appeared should have a publication to themselves; they have little literary value, and they put forward nothing particularly new. A long article in the number for July, No. 1, is devoted to P. V. Galland, a decorative painter, who, if we may judge by the examples here given, differs in no essential respect from

twenty-one, to be had on call in Paris any day in the week. "Fayles and Saturday, and all." There are the same pretty little Cupids with wreaths and ribbons, and classic details mixed with Louis XVI. slenderness, and here and there borrowed from the Germans of Dürer's time, and here another from the fourteenth century Gothic. However, this designer seems to have had a bit of employment, and we even find New-York in the list of cities where his work is to be seen. Decorative panels in '88-'89 for M. Marquette, architect and restorer at New-York; many door-piece paintings to Mr. Herter, at New-York, in '89; and "four large vases or the vase of M. Vanderbilt," in the same city. The decorations of the *Bureau* are mostly in photogravure, or a some of the other hundred but inferior processes, and one of them have to our thinking any special interest or value.

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